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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE ART OUTLOOK.

Although the "New York business man," whose encouraging letter we published last week, may be called by some a "cheerful pessimist," there was much of good sense and sound reasoning in his well-timed epistle. Especially true was his statement that the present depression in business circles is largely centred in New York, and that this depression is, in its turn, chiefly due to the fact that "The Stock Exchange is still closed." The American Metropolis as the world's financial center, excepting only London, is always naturally exceedingly and exceptionally sensitive to financial disturbances, and the drastic and continued closing of its Stock Exchange has emphasized the extent and seriousness of the world-wide dislocation of finances, due to the war.

But there is no reason why, especially with brightening financial skies and a good prospect of the near opening of the Stock Exchange, business in other lines should continue stagnant and depressed.

We were glad to publish so well expressed and sensible a letter as that of a "New York business man," and we believe, with him, that a change of feeling and a more hopeful attitude would work for better times and conditions in the art world.

CORRESPONDENCE.

A Temperately (?) Worded Protest.

Editor AMERICAN ART NEWS.

Dear Sir:

In the AMERICAN ART NEWS just to hand, you say that "the French, English and Russian pavilions in the Leipzig Exhibit were destroyed." This is a falsehood propagated by enemies.

The three pavilions are quite safe and entirely intact. The enclosed copy of a letter sent to the "Publisher's Weekly" will explain everything.

Yours respectfully,

Karl D. Hiersemann.

Leipsic, Germany, Oct. 14, 1914.

Copy of Letter to Publishers' Weekly.

Dear Sir:

You are perfectly right in saying in The Publishers' Weekly, Sept. 5, that the rumor that the English, French and Russian pavilions at the Leipzig Graphic Exhibit were burned or destroyed is utterly unfounded. The three named pavilions remain entirely in the same state that they were erected and untouched by the people of Germany in every respect. Some of the Italian and other newspapers, and especially some news agencies like Reuter, Agence Havas, etc., are paid by the English, Russian, French and Belgians to send over the world, and especially to your great country, a pack of lies to destroy the good name of Germany in the eyes of neutral powers.

I hope that our American friends will by this time already know how matters stand, not only with the Leipzig Exhibit but with the war generally, and that especially the English and Russians are the instigators of this terrible war against Germany which did not dream of making war against anybody.

The representative (at the present time) of the American Libraries Exhibit, Miss Adelaida Hasse, who is still at her post in the American section, is in the position to testify everything.

Yours very respectfully,

Karl Hiersemann.

We published the Associated Press despatch relative to the reported destruction by fire of the French, English and Russian pavilions at the Leipzig exhibition in entire good faith and without any suggestion that their reported burning was instigated or performed by Germany.—Ed.

ART BOOK REVIEWS.

"Luca della Robbia," by Allan Marquand, \$7.50 net. Princeton University Press.

This volume, the third to appear in the Princeton Monographs in Art and Archaeology series, is a catalog raisonné of the works of Luca della Robbia, illustrated with 186 reproductions of the sculptor's works. The monuments are arranged in chronological sequence together with their related documents and bibliography. Some of the monuments and documents are published for the first time. The author, Allan Marquand, professor of art and archaeology in Princeton University, is a well-known authority on della Robbia.

The other two volumes which have already appeared in this series are "Della Robbias in America," by Allan Marquand, and "Problems in Periclean Buildings," by George W. Elderkin. The next volume to appear in the series will be "Lost Mosaics and Frescoes of Rome of the Mediaeval Period," by Charles R. Morey of the art department of Princeton University.

"The Spell of Japan," by Isabel Anderson. 8vo., \$2.50 net. The Page Co., Boston.

A delightful and illuminating volume, illustrated by 55 photographic reproductions naturally and unostentatiously written, and differing from most of its predecessors in the series of Spell books. Mrs. Anderson had exceptional facilities for seeing aspects of Japanese life closed to ordinary visitors, as the wife of the American ambassador and Minister Plenipotentiary to the Court of the Mikado.

The book shows Japan at its best; it makes one understand the glamor which the courteous manners, the elaborate customs, the perfect art everywhere displayed cast over visitors. It will be hailed as an eminently fair presentation of Japanese ideals.

"Ralph Albert Blakelock," by Elliott Dain-gefield, \$10. Privately printed, N. Y.

An appreciation of the work of this master with ten illustrations of his more important pictures, including sympathetic critical discussion and interesting anecdotes throwing side light upon the personality of the painter. The edition is limited to 250 copies on Dutch, hand-made paper, printed by Frederick Fairchild Sherman.

The International Studio.

An appreciative and agreeably written critique of "The Dual Art of Albert P. Lucas," by Miss L. Merrick, appears in the November issue of the International Studio. Miss Merrick pays a deserved tribute to the artist's rare color sense and brings out the fact, not before generally known, that Lucas is as good a painter as sculptor. The seven illustrations are discriminatingly chosen from the versatile artist's subjects in both mediums.

In the same number Clara MacChesney treats of "American Artists in Paris" in defense of their individuality and nationality, the article illustrated with reproductions of the work of Frieske, John Noble, Elizabeth Nourse, Max Bohm, H. O. Tanner, Myron Barlow, and Roy Browne; Arthur Hoeber discusses the work of Robert Aitken for the Panama-Pacific Exposition with illustrations of his "Fountain of the Earth" and other sculptures; and there is an excellent article on the Grosvenor House Exhibition of French Art, by T. Martin Wood. Altogether the number is an exceptionally good one.

AMONG THE DEALERS.

Mr. Phillipe Ortiz of Braun & Co., 13 West 46 St., reports that their retail business has been better this autumn than for a number of years past. From the firm's printing establishment at Domach in Alsace, which contrary to report has not been destroyed, six cases were recently received via Italy and shipments are coming by mail every week from the Paris offices. The firm will hold special exhibitions, during the season.

In the entrance gallery of Scott & Fowles, 590 Fifth Ave., hangs an interesting portrait by Sir Godfrey Kneller of Charles Colyear, 2nd, Earl of Portmore. Mr. Charles Fowles will return from London this month.

Mr. Robert Bagues of Bagues Frères Co., 705 Fifth Ave., is fighting in the French army as a sergeant. His brother Victor, also with the colors, has been wounded.

The Sedelmeyer Galleries in Paris, 4 Bis Rue de la Rochefoucauld, together with the connecting ones of Eugene Fischhof, 50 Rue St. Lazare, are now known as Hôpital Sedelmeyer, under the management of the Croix Rouge Française, Union des Femmes de France. Mr. Robert Fischhof, son of Mr. Eugene Fischhof, who was born in France, is serving in the French Dragoons, while his brother Pierre, who was born in New York is on the French Riviera. To Mrs. Fischhof, formerly Miss Gross of New York, a son was recently born.

Charles Scribner's Sons, 597 Fifth Ave., have been displaying in their windows, in connection with the tercentenary, a collection of New York prints and maps, 1776-1855.

No word has been received at the Durand-Ruel Galleries, 12 East 57 St., as to the arrival Mr. Joseph Durand-Ruel, whose turn it is this season to have charge of the firm in New York. The Vicomte de Berey, who recently married the elder Mr. Durand-Ruel's granddaughter, Mlle. Madeleine Aude, is serving with the French army.

Mr. Simmons, of Lewis & Simmons, No. 581 Fifth Ave., will arrive from London late this month. Mr. Thomas Ward, formerly with this house, is now a member of the Custom House brokerage firm of Bane, Hill & Ward, No. 11 Broadway.

Mr. Joseph Duveen, of Duveen Brothers, 720 5th Ave., who returned Saturday with Mr. Henry Duveen, on the Lusitania, said that he did not believe that many of the art treasures of the Belgium churches had been destroyed. Most of them, he thought, had been removed and hidden away before the Germans had passed Liège.

CALENDAR OF SPECIAL NEW
YORK EXHIBITIONS.

American Fine Arts Society, 215 West 57 St.—N. Y. Watercolor Club, 25th Annual Exhibition, Nov. 7 to 29.
Arlington Galleries, 274 Madison Ave.—Oils Alexander Grinager, to Nov. 14.
Berlin Photographic Co., 305 Madison Ave.—Paintings and stage decorations by Leon Bakst. Drawings, Paintings and Grotesques by Herbert Crowley.
Daniel Gallery, 2 West 47 St.—Oils by Bror Nordfelt, to Nov. 17.
Folsom Galleries, 396 Fifth Ave.—Oils by Athos Casarini, to Nov. 18.
Gorham Co.'s Gallery, Fifth Ave. and 35 St.—Exhibition by American sculptors, including work for the Panama-Pacific Exposition from Nov. 9.
Goupil Galleries, 58 West 45 St.—Monotypes

and original etchings in color. Bronzes by Rembrandt Bugatti.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Frederick Keppel & Co., 4 East 39 St.—Etchings by Bone, Cameron, Lepère and Zorn to Nov. 14.

Macbeth Galleries, 450 Fifth Ave.—Opening Show American oils to Nov. 16.

MacDowell Club—Paintings and Sculpture, to Nov. 15.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.

Municipal Art Gallery, Washington Irving High School, 16 St. and Irving Place.—De Sentellaine collections.

National Arts Club, 119 E. 19 St.—Ninth Annual Exhibition of the Books of the Year—Nov. 4 to 27.

New York Public Library, Print Gallery, (Room 321).—Etchings and engravings by J. F. Millet, to honor Centenary of Artist's birth. Stuart Gallery (Room 316)—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader.

Photo-Secession Gallery, 291 Fifth Ave.—Statuary in Wood by African Savages, to Nov. 27.

Pietro Studios, 630 Fifth Ave.—Exposition and sales of Art Works arranged by Mr. W. H. Nelson, editor of the International Studio, for the benefit of European war victims, to Nov. 10.

Reinhardt Galleries, 565 Fifth Ave.—American Oils.

Society Library, 109 University Place—Prints and Maps of Old New York.

The Little Gallery, 15-17 East 40 St.—Recent Silverware by George C. Gebelein, to Nov. 14.

CALENDAR—OUT-OF-TOWN.

Boston, Art Club—Orson Lowell's Drawings. Doll and Richards—Students Artists' Exhibition, Marius Bauer's Etchings; Mrs. Priest's Leather Work. Cobb's Gallery—American Color Prints. Belmont Library—Mr. Dunbar's Paintings. Arts and Crafts—Carrig Rohane Wood Carvings. Arts and Crafts—Mr. Martin's Jewelry.

Chicago, Art Institute—Twenty-seventh annual exhibition oils and sculptures. Arthur Ackermann & Son—Paintings by masters of the British School. Roullier's—Portraits engraved by Bartolozzi from original drawings by Hans Holbein. Thurber's—Etchings by Mortimer Mennepes. Palette and Chisel Club—Posters and Commercial Illustrations. O'Brien's—Portraits by Louis Betts. Anderson's—Etchings by Brangwyn, Oscar Haig, Sir Frank Short and others.

Philadelphia—Pa. Academy, Phila. Watercolor Club and Pa. Society of Miniature Painters, annual exhibitions.

Rochester—Averill Memorial Gallery—Panama Canal pictures by Jonas Lie.

Syracuse, N. Y.—Museum—Landscapes by Everett L. Warner.

CALENDAR AUCTION SALES

American Art Galleries, 2, 4 and 6 East 23 St.—Paintings owned by the late Mrs. Theodore A. Havemeyer, evening of Nov. 18.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Fine Books and Great Rarities from the Library of Mrs. J. F. Lovejoy of Pittsburg, Thursday and Friday afternoons, Nov. 12 and 13.—Books, Autograph Letters, Original Manuscripts, Portraits and Curios from the library of the late Robert Louis Stevenson at Vailima, Samoa, on exhibition Nov. 16 to sale, Nov. 23-25.

Havemeyer Residence, 242 and 244 Madison Ave.—Sale of Furnishings and Tapestries. Afternoons of Nov. 16, 17, 18, 19, 20, 21 and 23, and evening of Nov. 16.

Merwin Sales Company, 16 East 40 St.—Montague Howard Collection of Books on old English Silver, etc., Nov. 10.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St., Two Collections of European and Oriental Art Objects, consigned by Andrew Jackson, of New Rochelle, N. Y., William L. Richard of Shanghai, China, and the estate of Dr. F. F. Sellev of New York, now on exhibition to sale on afternoons of Nov. 12-13.—Private Collection of Antique Chinese Porcelains, Jades, Crystals, Wood Carvings, Embroideries, Paintings, also Antique Chinese Rugs and Three Great Palace Screens of extraordinary merit, the property of M. Charles Lecheval of Caen, Normandy, France, on exhibition Nov. 7 to sale in six sessions beginning Nov. 18.